



POTTERS
GUILD
of BRITISH
COLUMBIA

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Newsletter

January 1997

An Interview with Paul Mathieu

Paul Mathieu took the position at ECIAD vacated by Tam Irving's retirement. Originally from Quebec, he's studied at Alberta College of Art, the Banff Centre, UCLA, SFSU in San Francisco, among other institutions. He's taught at Concordia, SFSU, Allende Institute in Mexico and other art institutions. He's also managed to make a formidable body of work that has been exhibited and collected by the Victoria and Albert Museum, the Garth Clark Gallery, the Gallerie Barbara Silverberg as well as being practically a fixture in the National Ceramics Biennial. What follows are excerpts from an interview conducted in December 1996 between Paul Mathieu and Karen Opas.

KO. What is your first memory of clay?

PM. Hmm, that question is more interesting to me than my answer to it. I wonder why anyone would want to know the answer to that? I've never given it a thought because it's not very important to me. I do remember playing in clay puddles in the yard at my parent's house, making clay pies and things like that as a child, just like everybody else. That's my first memory, but it didn't register. It's only now that I make the connection, but I don't think that it's a very strong connection.

...Continued on page 4.



"Tantiric Bowl" by Paul Mathieu

Happy New Year! I hope that everyone had a good start to the year. I'm reasonably certain that not too many of us were sitting at the Three Tenors debacle, wondering if the yobs besides us had only paid \$200 for their seat instead of \$2000. I spent a good part of New Year's Eve sitting in a car on the way back from Kamloops, where I was stuck for 3 days (which is why the Newsletter is going out a few days late). It was a claustrophobic experience, salvaged only by a trip to the Kamloops Value Village, where I spent a happy hour looking at the pots that somehow end up there. There were a few very nice stoneware reduction pieces with classic speckled brown glazes. If anyone out there knows who the following mark belongs to, drop me a line.



Speaking of fabulous stoneware, Cathi Jefferson has a lively and informative article on the building of her new salt kiln in the latest issue of Contact Magazine (available at the Gallery magazine section).

Prior to Christmas, I spent a couple of very late nights at my studio. I was tired, sick of all my cassettes and then, as usual, CBC came through (no, I am not a paid shill for CBC, just a fanatical admirer). After midnight the AM station runs a series of one hour programs from public service radio stations around the world. Radio Netherlands and Radio France often have

different takes on the same news -nuclear testing in the Pacific being a prime example. One night, Radio Netherlands had an interview with an archaeologist who was theorizing on the purpose of the pots that are found in the 'Fairy Hills'. These hills are chambers found in Neolithic mounds. They have huge stone post and lintel gateways that lead into a room full of hundreds of large, well-crafted pots. They are, apparently, the kind of pots that only the well-heeled could afford. The debate currently raging is as to whether each pot represented one person, with the mound as a mass grave, or if it was the equivalent of a stone-age Bill Gates or Donald Trump buried in ostentatious splendor.

At this point I started to imagine the thrill of excavating one of these chambers, shining a flash light into a room stacked high with pots that were over 6000 years old. I think it would eclipse my childhood fantasy of being there when Howard Carter opened Tutankamon's tomb in the Valley of the Kings. I wondered about the ancient craftspeople of the Netherlands, were the grave goods the products of an elite caste within the potters' discipline? If they lived today, would they be showing at Garth Clark galleries, daringly clad in spotless black for the studio?

The idea of lost cities continues to fascinate me; knowledge and beauty

covered by the earth, disasters both natural and martial, lost stories of emperors and slaves. About 25 years ago a friend of my parents gave a slide show on a starry tropical night (we lived in Jamaica). He was an American, a marine biologist who was working for an underwater laboratory on the North Coast. He had mysteriously spent much of the sixties in Vietnam and Cambodia. The local speculation was that he belonged to the CIA. His slides showed elaborately carved stone palaces, covered in vines, rising from jade-green marshes.

Until that moment, I thought that such places existed only in the pages of H. Rider Haggard and C.S. Lewis. Most wonderful of all was the image of him standing at the base of a giant staircase, each step bracketed by a pair of clay jars that must have been 8 feet high. I thought that they had to have been made by giants, a monster race of potters long since departed from this earth. Since then, I've watched a man who wasn't more than five and a half feet tall make a pot that was almost identical in size and shape. And it still seemed like magic to me.

Karen Opas

Potter's Guild of B.C. Newsletter

The Newsletter is published 10 times yearly as an information link for members. Submissions of articles, letters and anything else of interest are happily received and should be submitted by the 2nd Wednesday of any month. Unclassifieds and articles may be edited for space needs. The fax number is 604/669 - 5627.

Editor: Karen Opas General Manager: Jane Matthews Editorial Board: Tam Irving, Gillian McMillan, Carol Mayer
Gallery Assistants: Julia Maika, Christina Loch, Aaron Nelson, Melanie Corbin, Tamara Ball

1997 Membership Fees (Based on Calendar Year):

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Corner Chair

Happy New Year! A time to celebrate accomplishments and look forward to the journey ahead. The Guild began several new projects in 1996. Jane Matthews has been our General Manager for one year now and we congratulate her on a job well done. Our replacement bookkeeper for Ann Wray didn't work out, so after a few tense months Ann agreed to help us out until the year end. Thanks to all those who volunteered to help in the gallery in December. There were many busy spurts in particular the Saturday before Christmas. Fay and I were working in the office only to be called downstairs to a desperate frenzy of customers. The five of us were kept busy for some time. Just one of the pleasurable experiences that happen when you hang around the gallery. A year end statement will be available in the next newsletter. We have been overly optimistic about paying down our line of credit so have had to dip into it again. This year our budget will allow for paying it down. We got a great start on the book.

Unfortunately Laura Arpiainen has resigned from the board of directors and the book committee. We thank her for the effort and energy she put forth to get it going. Our first application for a grant has been turned down but we will be applying for another January 15th. The book is a major project for 97 but not the only one. The success of the *Lottery for Pottery* show in the gallery in February and the fund raising event on March 21st will depend on the sale of tickets. At the moment there are only 70 tickets available so let all your pottery loving friends know about it soon.

Also in February we will have a silent auction of damaged pots, open to members only upstairs in the guild office. Bidding will start on February 7th. In March the Tozan Society will be showing the wide variety of pieces fired in the Nanaimo kilns. If you have a piece to show let Ernie Watkins know (250/743-5169). He will give you a call January 15th to let know where to bring your piece.

April brings us the Studio 5 show. As Susanna Carnie's term is up we will be subsidizing a new artist. The Jury committee convenes April 15th and October 15th. May comes in like a lion with Made in Clay and the AGM. Then

the John Leach workshop is on the 24th and 25th. The July theme show is open to all members so it's not too soon to be making pieces for The Tea Party. All of these events are made possible by the work of volunteers so feel free to get involved or initiate your own idea. Carol and I met with Pam Chambers of the Community Arts Council. We hope to be able to do a joint project with them in the future. We have had talks with CMHC regarding future plans for expansion. In the meantime we will be renewing our lease. All in all it will be a busy year. Good Luck to all in 97!

Linda Doherty



Nominating Committee Report



Once again, the search is on for nominations for the Board of Directors. If you wish to be nominated or to nominate someone, please call Deborah Tibbel at 822-3440 (weekdays) or 733-4349 (evenings).

The names of retiring directors will be published in the February newsletter, and a slate of nominated directors and/or other nominations will appear in March.

Input from the general membership is important. Anyone interested in joining the nominations committee should call Deborah at the numbers listed above.

Book Update

There is still time to register for the book.

Registration fee before January 31st is \$100, plus donation pot valued in excess of \$100. After February 1st the fee is \$200. A modest balance of the fee is payable later in 1997.

A new schedule will be mailed out to participants January 8th. In the meantime we have relaxed the deadline to get your blurbs in, since many of you found it impossible to get it in before Christmas.

Donation pots must be in the gallery by February 2nd at 5:30 pm. You don't need to be registered for the book to donate a pot. We also need door prizes for the *Lottery for Pottery* fund-raiser.

Linda Doherty.

Dear Carol Mayer;

Thanks for the mention in the December Newsletter. Sounds like you enjoyed your lurking on the internet. We have just posted a new web site at:

<http://jetstream.net/users/thermsen>

Check it out! We are also putting together a new site about BC artists and galleries. We will be working on it in the new year. I will send the Guild info about this shortly. Thanks,

Tony Hermesen.

(P.S. The guild doesn't have an e-mail.)

Paul Mathieu, continued

KO. *If you don't like clay why do you use it, rather than other materials?*

PM. Clay is really central to my work. I started working with ceramics when I was 18 years old. I'm faithful to that material, but at the same time I don't really care for clay. Most people working in ceramics have an obsession with clay -they adore it and they love to work with it. I don't really like to work with clay. I'm more of a ceramic person, if you catch the difference. What I really like about what I do is the kind of objects that I make, and how these objects relate to other objects I make, and how these objects in turn relate to other objects and other activities; how they speak to us and how they relate to domesticity and culture. The fact that I use clay to make these objects is rather irrelevant. If I could do it with another material I would, but I can't. I never use clay as a medium for purely formal reasons, most clay people use it in a very formal way, stressing its material qualities.

KO. *Although your teapots really seem to stress the plasticity and imitative qualities of clay.*

PM. Yes, it's not something that I avoid, either. Those teapots that you are referring to relate to fabric as much as they do to clay, but again, that's a formal quality of clay, that it imitates other materials. But my interest in these teapots is the inventive shape that technique permits me to do and the colour. Plasticity isn't central to it, unlike the work of, say, Peter Voulkos. In my teaching I do stress the importance of experiment through the acquisition of techniques, the understanding of tools and materials, in the transformation of the physical world. This process can best be described as the embodiment of thought.

KO. *What do you think of Topographies (the BC show at the Vancouver Art Gallery)?*

PM. I noticed right away when I saw the show that all the First Nation artists used craft in their work. And then you go into the European section and you don't have any of that. So there is a clear demarcation of materials and how they are used. I asked one of the curators if one needed to be a first Nations artist in order to show

work in craft? Because that's the message I got. He hadn't even thought about it, and then he said that it wasn't an issue and not part of the curatorial discussion. It wasn't relevant! I think that it is an issue. You so rarely see craft practices represented in any major museum or gallery.

KO. *Your place settings are well known. Is it important to you that people use them, or do you see them more as works for display?*

PM. What I find fascinating about ceramics is its complexity. You can remove one characteristic, like function - which a lot of people have done, now and in the past. I prefer to add something, to make it even more complex, so I find it interesting to make plates that are about form because of the way that they are stacked, and are about surface because of the images on them. And they are also about decoration, not just image making, but all sorts of issues of pattern, beauty and colour. I have made a point of always keeping function in my work -not as an obsession, if I feel I don't need it I won't cling to it. I try to keep a positive, inclusive outlook, rather than a negative, exclusive one.

I do have some problems with the idea of a non-functional pot, even though I want to be clear that the non-functional vessel goes back to the very beginning of ceramic history. It's just not something that I'm interested in, but I can understand people that are. But, having said that, my own work isn't very practical! I don't think anyone has ever used my settings for a meal. My work isn't so much about utility so much as it is about function; the fact that they are functional makes you relate to them differently. Mind you, I wouldn't mind using them, but they have become rather precious because they are pricey.

Price is weird. People always say that my work is so expensive that nobody would dare use it, but these same people are driving around in \$30,000 cars. They can have an accident at any time, and most people actually do. But they don't say "No, I can't use my car, it's too expensive!" So why can't they use a thousand dollar plate? What's the big deal? I think it is a question of cultural mores, it's okay to use \$30,000 cars, but

not okay to use \$30,000 plates. I think there is something very wrong with that. I would have no problem using that plate! But the idea of paying that much money for a car, now that's a whole other story...

So we have to educate people in that sense, there is still an immense amount of education to be done, especially in Canada. In the USA clay is shown in high-end galleries and museums, not just sold in craft shops. People say to me "I can't afford your work, it's too expensive." I say to them "Well, that's not true. Your house is full of junk that you don't want and never use. If you were to sell all that crap you could buy any piece of my work." But their priority is not to have one of my pieces, it is to have 4 fondue sets! That's the way consumerism works. But my work is not expensive, almost anyone in the First World can afford it, it's just a matter of priorities.

I realize that my work does sell for a lot of money. Everytime I price something I ask myself how does this relate to any kind of reality? Then I just go to any department store and look at all the garbage they sell and I quickly realize that I almost give my work away.

KO. *What are the historical sources of your work?*

PM. The work that got me started on highly decorative surfaces is the work of Ogata Kenzan, the 17th century Japanese potter. When I saw his work as a young student it showed me possibilities other than those of the brown stoneware pots of Bernard Leach. Which is funny, because Leach was supposed to be Kenzan the Thirteenth! He certainly didn't live up to the tradition... I've also very much admired the work of Bernard Palissy. I'm very aware of history, any bowl that you make is connected to the first bowl ever made and all the bowls made since.

This obsession with originality and uniqueness that Western art seems to carry is not so critical in certain disciplines, like ceramics. A bowl is always a bowl! If you present any bowl to anyone who has ever lived on this planet, they'll know right away what it is, and what it is for. With most other art, if you lack the cultural background, its meaning is unclear.

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Guild News

As 1996 draws to a close, and we begin to anticipate the warmer temperatures and longer days of Spring, the Potter's Guild of BC can look back on the last year as one of planning and developing strategies for the future to continue its growth in membership, revenues and impact upon both the local and provincial clay community. The Guild has initiated the first publication of potters in the province in twenty years; although we were very sorry to receive Laura Arpiainen's resignation from the board, we were confident that the newly struck committee will be able to maintain the same enthusiasm and direction for the publication, albeit with a relaxation of the deadlines. Along with the publication, the board is pursuing fundraising events, with the first one to take place on March 21, 1997 (see page 10 for further details about Lottery for Pottery). This committee has lots of energy to pursue their numerous ideas, so look forward to more of these events in the future!

In the last year the board formed a committee to be responsible for Studio 5. We wanted to make it a more positive experience for the occupant, so we improved the physical space and will make sure that each occupant gets a thorough grounding on Studio 5's equipment, maintenance and existing studio etiquette. We will also have a liaison person for the Studio 5 resident to contact if they need anything. A library committee has been reestablished; A small budget has been granted for the acquisition of new titles, so as to bring the library more up to date and also to make the library more accessible. The long term goal is a small reading and research corner set aside for Guild members. The jury committee has further redefined its role by identifying specific criteria on which to base discussion, and to encourage written comments so that the applicant has some constructive feedback. The jury committee has also clarified the guidelines which are handed out to interested artists; they will be available in the Gallery towards the end of the month.

In the coming year, the Guild will be able to build upon the foundations laid during 1996. Several other plans are already being discussed for 1997, and we hope that more members become involved during these

exciting times for the Guild.

Gallery News

December sales in the Gallery of BC Ceramics again reached a record high. The monthly target was 6% higher than last December's sales, although the gallery was just short of the targeted amount for the month (the closure of the Gallery for a day & a half at the end of the month -due to spectacular weather conditions- more than accounted for this difference. The annual sales figures were 6.4% higher than last years total, representing the best sales yet! Many thanks to the Guild members who came in for a morning or afternoon of wrapping and chatting with the customers during the seasonal rush. Your help was invaluable!

In February, the Gallery will be presenting a sneak preview of Lottery for Pottery -many of the pieces donated for the fundraising event will be on display throughout the month. In March, the Tozan Society with curator Ernie Watkins will present a selection of pieces fired in the Tozan kiln (see page 8 for more information on how to participate). The opening reception for the Tozan show will be held on Thursday, March 6th, from 6 pm - 8 pm. The show will remain in the Gallery until Sunday, March 30th.

Once again, there are still several months available in 1997 for the feature artist display which is available to non-juried members of the Potter's Guild. Perhaps some of you from out of town would like to send in some pictures of your work? If you are interested, please call soon as the months are available on a first-come, first-served basis.

Lastly, to tie in with Valentine's Day, the Gallery will be holding a silent auction of damaged pieces belonging to the Gallery which are taking up valuable storage space. Heartbreakers will be for members and staff only. It will be held upstairs in the Guild office with no access to the public. Please come and make your bids between Friday, February 7th and noon Friday, February 14th. All winners will be contacted by phone. Have a happy and healthy New Year!

Jane Matthews

**Don't Forget -
This is the last
Newsletter
You will receive if you
haven't paid your Guild
membership fees yet!!!**



"If only I'd sent my cheque."

Techno Tip

The mysteries of the potter's superglue are worth repeating every 4 or 5 years. Here is a recipe for Spooze, used for putting clay parts together. It will hold two-foot slabs together at a 90 degree angle, held in the air without pulling away from each other. It's great for filling greenware cracks, attaching parts and even for filling cracks in bisque ware before the glaze firing.

Make sure you wash your tools and brushes right after use, as the spooze dries hard and is very hard to clean.

Spooze

- 1/3 part your clay body
- 1/3 part vinegar
- 1/3 part corn syrup

Mix well. Add a few drops of peroxide to keep spooze from fermenting.

A recipe from Peggy Heer of Edmonton, Alberta found posted on the Clayart Net.

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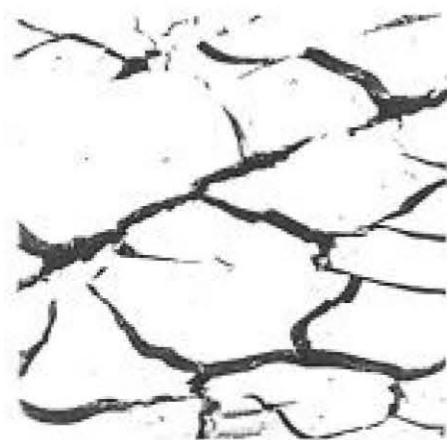
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On Misplaced Energy

During the last couple of years I have been working on a beautifully coloured celadon. However hard I try I cannot eliminate the crazing. Sometimes it appears that I have been successful, but even after some weeks the fateful 'ping' is heard and the first line appears, followed over a course of days by numerous others. I know that crazing in a celadon can be acceptable if it is in a certain pattern; I have tried calling it crackle, I have tried 500 mesh silica and numerous other remedies.

It bothers me that even if I can accept it someone who has bought one of my pots will think it a defect and like the pot less for it. I was therefore delighted when looking in a shop at some fairly expensive earthenware to discover a small printed handout that accompanied it. I learned that the piece would "change its patina" and would "quickly become mottled and antiqued with use". In this way the user "could discover their natural wear of use and old world beauty". It convinced me. I think I have misplaced my energy. Instead of hours in a cold garage weighing out and sieving glaze tests, I will sit down in the warm and compose a poetic line or two extolling the virtues of crazing to hand out with my celadons.

Rosemary Amon



Meaning What, Exactly?

The word "kiln" comes from the latin word *culina*, meaning kitchen. In Old English it was spelled *cylen*. *Culina* also gives us the word *culinary*.

Courtesy of Fusion



Tozan Society Update

Linda Cristenson will be leading the Women's Only firing of the Anagama kiln in Nanaimo on August 16 thru 26, 1997. This firing is limited to 20 people and includes glazing of bisqued pots, loading and firing the kiln, all 10 days for \$250. Contact Cathi Jefferson at 604/929-9175 to register.

There will be a show and sale of Tozan fired work at the Potters Guild Gallery on Granville Island in March, 1997. if you have Tozan fired work you would like considered for inclusion in the show, please note the following information.

-No one is guaranteed entry, and we ask that you understand that this is a selection, rather than a jurying process. The curators will not be judging your pieces, but simply trying to get a good varied selection which will show off wood firing and fit the gallery space. If your piece is not selected it is not a judgment. The curator is Ernie Warkins.

-there will be 2 selection dates. Vancouver Island clayworkers are asked to bring their pieces to Ernie's studio (1395 Fisher Road) in Cobble Hill between the hours of noon and 5 pm on Saturday, January 18, 1997. To get there, turn west off the Transcanada at Fisher Road in Cobble Hill and drive for about 4 blocks to 1395. You will see a Department of Highways Artisan sign at the driveway pointing in to Kingfisher Clay Studio. Ernie's number is 250/743-5169 in case you get lost. If this date is impossible for you, please call Ernie before January 15 to make other arrangements.

Selection for the lower mainland will take place in late January or early February. If you want to be included, please call Ernie before January 15. He will let you know exactly where and when the selection will be, and your call will give him an idea of how many additional pieces he will want to see before making his final selection.

The show opens on March 6. Set up is on March 3, and take down is on March 30.

On Track -the Arrowsmith Potters Guild

About a year and a half ago the Arrowsmith Potters guild moved into the Parksville Train station. They negotiated a rather unusual agreement with VIA Rail, whereby the guild members maintain the passenger waiting area in the station house, locking and unlocking the doors each day. When they moved in the interior of the station had been vandalized and was in bad shape. With lots of hard work and diligent fund raising the APG managed to renovate the station into a studio containing wheels, slab rollers and a couple of electric kilns.

They realized another ambition when Donna Grosseth became the potter in residence at Parksville. The APG is now able to offer pottery lessons beginning January 20. If you live in the area and are interested in joining contact Gloria at 468 - 7090 or Sharon at 248 - 4113. Their next goal is building a gas kiln, a rather expensive proposition, but a goal that they will no doubt accomplish.

Information courtesy of Les Crimp.

Fried Chicken & Pots

Clay lover George Gardiner donated another \$15 million to Toronto's Gardiner Museum of Ceramic Art. It is the only exclusively ceramic museum in North America, with a collection of over 1,800 items. Mr. Gardiner made his fortune bringing Kentucky Fried Chicken to Canada, but has since made amends (at least to the clay community) by donating nearly \$50 million to the museum. He wants "to see the Gardiner become the jewel in the crown of ceramics in North America". Mrs. Helen Gardiner, the museum's chairperson, went on to say "We are the only ceramic museum in North America, but we're better known in Europe, especially Britain, than we are here. The average Canadian isn't interested in ceramics, unfortunately." Perhaps that will change now.

Information in the Vancouver Sun, January 5th, 1997.

Empty Bowls

In six years Empty Bowl has fed thousands. It started as a school fundraiser for the local foodbank in Bloomfield, MI. John Harton asked his high-school ceramic students to make enough bowls to give a luncheon for the school staff. For \$5 each, the guests received a simple meal of soup and bread, served in one of the handmade bowls. Guests were asked to accept their now empty bowls as a gift and to keep them as a reminder of all the empty bowls that still need filling.

Everyone in the room was moved to tears. There and then the energy of the people in that room breathed life into what has become the Empty Bowls project. Since then groups of potters have raised and donated over \$1,000,000 (US) to organizations fighting hunger.

The premise of Empty Bowls is profoundly simple and has been repeated many thousands of times by small groups as well as large. A few people get together to create bowls. They invite guests, as many as they have bowls, to share a simple meal of soup and bread and to donate a small sum which will go to provide food to those in need. In return, guests take home the bowl they have eaten their soup in as a reminder of continuing hunger in the world.

Each sponsoring group chooses whatever organization they prefer to choose their donation. Information does indicate that 90% of the money raised goes to local agencies. Often a member of the receiving agency will speak during the meal to explain their work and to inform participants about hunger in their community. The founders are convinced that this is one of keys to success of Empty Bowls. It allows people to "think globally and act locally", so they can see first hand how their money will be used. In most cases, individuals and businesses in the area have donated the soups and other needed food and supplies. Otherwise part of the money raised has gone to cover expenses.

Another key factor in the success of Empty Bowls is the fact that those who want to take part must design their own project. Many people follow the basic format, and simply sponsor a meal. Others such as the Cranbrook Educational Community, have

done much more.

At Cranbrook, teachers Doug and Sharon Cooper turned Empty Bowls into a three-month campus wide activity addressing the issue of hunger. Every student and every teacher was given the opportunity to create a bowl. In the end they made more than 1000 bowls out of clay, papier-mache, glass, wood, drawings and metal and then invited the public to an evening meal. Local jazz musicians performed while students served soup and cleared tables. They raised nearly \$20,000 that evening.

Elementary school teacher Sherry Zietlin took a different approach. She worked with her students to make bowls, hold a meal and raise money. She then took her students, money in hand, to a local grocery store, where they bought the food for those in need in their town, Scottsdale, AZ. They discussed hunger, math and nutrition as they chose the food. The store owner was so moved by this that he matched their \$500. Since then the Mesa Arts Center and many other potters from the area have held annual Empty Bowls events.

The Maryland Food Committee in Baltimore, in collaboration with potters from their community, have also made Empty Bowls an annual event. They include an auction, performances, and "celebrity bowls", where the potters make and biscuit bowls and then invite local celebrities to decorate. In 1995 they raised \$85,000. Members of another potter's group donated the money they raised to a new women's shelter.

Oxfam has held Empty Bowl events in collaboration with the United Nations in New York and for the US Congress. A group of ten pre-schoolers at a church has also held one, where the kids say they have collected "sixty-one dollars....so far." Empty Bowl booths are fixtures at many local art fairs.

In 1995 an offshoot of the project, called the Empty Bowls Community Gardens was started. With the food grown in these gardens, agencies feeding the hungry can offer their clients fresh fruits and vegetables that they otherwise might not have access to.

Through the collective efforts of thousands of individuals all around the world, many more thousands have been touched by this project. Empty Bowls has funded many food pantries that have in turn fed many hungry people. Participants and organizers, both children and adult, have become more aware of the hunger all around us, and every Empty Bowls event strengthens the ties of community.

The United Nations estimates that over 1 billion people are hungry in the world every day. Or one out of six. Almost 40,000 children die each day from malnutrition and preventable hunger related causes —as if nearly everybody in West Vancouver died in one day. Yet the children's deaths are hardly noticed. In the United States, 18 - 20 million people are so poor that they do not get the nutrients they need each month. These are huge numbers, but you needn't be overwhelmed by them. Enough small scale actions become large ones!

Lisa Blackburn & John Harton



If you are interested in holding an Empty Bowls event, the Guild has a package of information with logos, facts and many helpful suggestions for organizing, depending on whether you are doing the event as an individual, a school, a church, or a professional organization. The current suggested bowl price is \$10. Contact Karen at 874-7134 if you want the package sent to you.

Unclassifieds

For Sale:

Very sturdy metal shelf unit, six moveable shelves. \$125 OBO

Kickwheel, with motor, needs to be assembled. \$150 OBO

Phone Jackie at 604/ 731 - 7182.

Wanted:

Information on insurance. Does anyone have a studio in their basement that insurance knows about (and do they insure it)? What is the effect on the rest of the house insurance and which insurance company do they use?

Call Penny Birnbaum at 604/ 733 - 0593.

For sale:

Ohaus scales and a variety of glaze chemicals. \$200

Call Rona at 224 - 6550.

To share:

Studio space in the South of France. Full time clay worker living in southern France has fully equipped studio and magnificent living space available to share. Her home is in the tiny village of Olargues. The arrangement would initially involve a short-term (2 to 4 months) stay, with a nominal accommodation charge. Any interested clay-worker can get further information by contacting Lorraine Diment at 84 Arundel Ave., Toronto, ON M4K 3A4.

Ceramics Instructor available

Graduate of NSCAD and University of Manitoba with almost 20 years experience in clay and over 10 years of teaching ceramics. Speaks fluent English, Cantonese and Mandarin. Looking for either full or part-time teaching position and a studio space. Call Veronica Lui at 604/ 273 - 6208 (Richmond).

For Sale:

Ohaus Triple beam scale, 25 kilo capacity. Good for institution or serious production potter. Extremely accurate for delicate reduction glazes. \$800 OBO. Contact Andrew at 604/ 222 - 9390.

The Potters Guild of
British Columbia Presents

Lottery for Pottery

A Fun Raising Event
Friday, March 21st, 1997
VanDusen Botanical Garden
7:00 P.M.

Your \$80.00 Ticket gets you and one guest into the Lottery where all ticket holders are winners.....



Doors open at 7:00 P.M. and the Lottery draw begins at 8:00 P.M. sharp.

We anticipate 100 Masterful Creations from B.C. Potters. Each numbered ticket sold entitles the holder to one piece of ceramic valued in excess of \$100.00 from the display. If your ticket is drawn first, you will chose from potentially 100 pieces.

Be sure to arrive early enough to see all the items on display and choose several of your favorite. It will be an evening of fun and excitement in support of the Potters Guild of British Columbia.

All proceeds go to the Potters Guild of British Columbia. For further information or to book your tickets early, phone the Gallery of B.C. Ceramics at (604) 669 - 5645



Calls for Entry

"26th Annual Northwest Folklife Festival". Applications for this free annual celebration are now available. It is held every Memorial Day weekend (May 23 - 26) in Seattle, Washington and attracts over 200,000 visitors. Artisans from BC are encouraged to apply. Call 206/ 684 - 7300 or fax 206/ 684 - 7190.
Entry deadline is January 13, 1997.

"Vancouver Parks' Board Artist in Residence Program" seeks artists from all disciplines. The program's purpose is to support artists working in community contexts and to encourage the development of a wide variety of interactions between artists and community members. The residencies are for projects of three months duration, provide an artist's fee of \$4000 and a materials budget of \$1000. Projects may take place at any time of the year as long as they are completed within 1997. Information evening 7 pm, January 14 at Douglas Park Community Centre, 810 West 22nd Ave. Contact Jill Weaving at 604/ 877 - 0379 for more information.
Entry deadline Friday, January 24, 4 pm.

"Trophies". Now most often associated with sports (the stuffed marlin, the bowling trophy), they have a broader meaning: souvenirs of conquest in love and war and everything in between: ticket stubs, framed diplomas, names to drop, tattoos, lipstick smudges, engagement rings...What are they to you? First Hand, a store and gallery in Toronto's Harbourfront area is looking for a maximum of 3 pieces from any given artist. All pieces will be considered for sale unless otherwise indicated at a 60/40 split. Pieces will be selected for the show by jury. Contact Firsthand, Queen's Quay Terminal, 207 Queen's Quay W., Box 100, Toronto, Ontario, Canada, M5J 1A7. Tel: 416/ 203 - 7773 or fax 416/ 203 - 7781
Entry Deadline January 26, 1997.

"Face the Nation III" An international mask competition to be exhibited at the Design Gallery, Davis, California. Open to all artists, work must be wearable. Contact Rhonda O'Brien, Face the Nation, Department of Environmental Design, University of California, Davis, CA, 95616 or call (916) 752 - 4139.
Entry deadline January 31, 1997.

"City of Vancouver Public Art Program" invites proposals for art work that will be permanently mounted on top of 14 utility poles at 7 sites along the Ridgeway Greenway. Works must be safe, highly durable and low maintenance. A budget of \$50,000 must cover all fees, fabrication, taxes for all 14 pieces. There are fairly specific requirements so contact Jeannie Bates at 604/ 874 - 4488 for the information package.
Entry Deadline is Friday, Jan. 31st, 4 pm.

"International Exhibition of Works Spiritual, Liturgical or Religious" (March 16 - April 13, 1997). Juried from slides. Awards \$2500, including an award for installations. Fee \$24 for up to 3 entries. Sponsored by the Liturgical Art Guild. For prospectus send #10 SASE to Contemporary Works of Faith, 214 East Selby Blvd., Worthington, Ohio, 43085.
Entry deadline February 1, 1997.

"The Clay Cup VI" (April 23 - May 31, 97). Juried from slides by Mark Burns. Awards total \$2500. For prospectus write: Clay Cup VI, School of Art & Design, Mailcode 4301, Southern Illinois Univ., Carbondale IL 62901 - 4301.
Entry deadline February 7, 1997.

*****First Annual Coombs Country Craft Fair***** (July 18 - 20, 1997). will be held at the site of the Blue Grass Festival at Coombs Rodeo & Fair Grounds. Because we know the fair will be successful, we've booked the third weekend in July for subsequent years ensuring the continuity of times and dates this offers. Our intention is to offer a juried, quality, reasonably priced, money making summer craft fair of not more than 80 - 85 participants. Coombs is one of the heaviest tourist draws on Vancouver Island. Every person on their way to the West Coast passes by the fair site. All work will be juried from five clear photographs of your work. Fees are \$275 for a 10 x 10 outside booth, \$550 for a 10 x 20 outside booth, and \$300 for and inside 8 x 10 booth. There is a maximum of 2 exhibitors per booth. Contact Joy Speight and Allan Armstrong at: Coombs Country Craft Fair, 8342A Sabre Road, Lantzville, BC, V0R 2H0. Phone: (250) 390 - 2387 or fax: (250) 390 - 0560
Entry deadline February 15, 1997.

"International Collegiate Ceramic Competition" (March 29 - April 26, 97) open to students enrolled in a 2 or 4 year ceramic program during 96 - 97 academic year. Juried from up to 2 slides per entry, up to 2 entries. Juror: Philip Cornelius. Fee \$10(US). Awards: \$2000 (US). Contact John Hopkins, ICCC '97, Riverside Community College, 4800 Magnolia, Riverside, USA 92506 - 1242.
Entry deadline is February 18, 1997.

"Second Annual Silverhawk Fine Crafts Competition". Juried from 3 slides. Entry fee \$15 (US). For entry form send international SASE to Silverhawk Internet Marketing, Box 2290, Ranchos de Taos, New Mexico, USA, 87557.
Entry deadline is March 1, 1997

"Kutani International Decorating Ceramics Competition 97" open to designs for decoration of a large porcelain plate using only these colours: red, deep blue, yellow, green, purple, underglaze blue, rust, gold, silver. Juried from design on paper. Awards totalling 5,500,000 yen (approx. \$55,000 CAN). Contact the Executive Committee, International Decorative Ceramics Fair '97, Komatsu City Hall, 91 Konmade-machi, Komatsu, Ishikawa 923 or fax 81 - 761 - 23 - 2000.
Entry Deadline is March 5, 1997.

"Surprise Us" The Roundhouse Community Centre invites artists to submit proposals for projects and programs you would be interested in developing. These should provide recreational, social or cultural benefits to the community, encourage community participation and demonstrate feasible and appropriate budget projections. The project should be a maximum of four month's duration. For more information contact Roundhouse Community Arts & Recreation Centre, C/O Vancouver Parks and Recreation, 2099 Beach Avenue, Vancouver, BC, V6G 1Z4 or call 604/ 257 - 8431.
Entry Deadline is March 30, 1997.

The Coastal Incident, a new gallery in Yaletown (Vancouver) is seeking submissions for its art and gift gallery. Contact (604) 669 - 2500



Workshops

Clay Sculpture is designed for all skill levels of clay work. A great deal of consideration is given to making and finishing of work. A live model is present for 3 classes for those working in the figurative. Advanced students are welcome. Beginners must come 1 hour prior to the first class to learn basic handbuilding skills. Price includes model fee. Instructor Deborah Sloan. Starts Tuesday, January 28, 8 sessions, cost \$115.37. Call the Shadbolt Centre for the Arts at 604/291-6864 to register.

Decorating Stoneware with Sara Coote. Sara Coote has been working with clay since 1979. She has an MFA from Alfred University and is currently teaching at Langara. Sarah demonstrates her method of decorating with colour on high temperature, white stoneware ...from creating the design in pencil on bisqueware to glaze application using sponging, pouring and wax-resist. Hands on, so bring cone 10 bisque ware to work on. Sunday, Feb. 16, 10 am - 4 pm. \$37.45, Shadbolt Centre for the Arts. 604/291-6864.

Professional & Business Skills in Arts and Crafts is being offered as a 3 credit course for the spring semester at Capilano College. Topics include creating a business and action plan, developing a communications package, financial management, legal issues, networking and more. For further information contact Visual Arts Office at 604/984-4911.

Surrey Art Gallery Professional Workshops for Artists - Winter 97.

- Marketing for Visual Artists
 - 1) Introduction to Marketing
Feb. 8, 10 am - 4 pm, fee \$60
 - 2) Marketing Strategies
March 8, 1 pm - 4 pm, fee \$26.75
 - 3) Intermediate Marketing
April 19, 1 pm - 4 pm, fee \$26.75
 - The above are all taught by Haruko Okano, a visual artist with extensive experience as a juror, facilitator and arts advocate.
 - 4) Income Tax for Visual Artists
March 22, 1 pm - 4 pm, fee 26.75
- Artist agent Gary Maier provides an A - Z look at record keeping for artists. Workshops must be registered for one week in advance, call 604/501-5566.

Richard Zakin workshop, March 15 & 16, 1997. He is the author of *Electric Kiln Ceramics* and *Hand-formed Ceramics*, focusing on electric low & medium clay bodies and surface finishes, etc. Write to Fusion, Gardener's Cottage, 225 Confederation Drive, Scarborough, ON M1G 1B2 or fax 416/438-0192.

John Leach, grandson of Bernard Leach, will be giving a 2 day workshop demonstrating the techniques of the Muchelney pottery and showing slides, at the Shadbolt Centre for the Arts on May 24 & 25, 1997. Fee is \$60 (CAN) plus GST for the weekend. To register, contact the Shadbolt Centre at 604/291-6864.

Victoria, BC, Canada, June 7 & 8, 1997. "Continuing a Craft Tradition" -John Leach will demonstrate hand-thrown and altered kitchen pots based on the strength of English stoneware country pottery. Fee is \$90 (CAN). Contact Meira Mathison, Metchosin Int'l School of Art, RR#1, Pearson College, Victoria, BC, V9B 5T7 or call 250/391-2420.



**POTTERS
GUILD
of BRITISH
COLUMBIA**

1359 Cartwright Street
Granville Island
Vancouver BC V6H 3R7
Fax: (604) 669-5627
Tel: (604) 669-5645

Potters Guild of British Columbia 1997 Membership Application Form

☐ Yes, I want to become a member ☐ Yes, I want to renew my membership

I/we are applying for the following category of membership:

<input type="checkbox"/> Individual	\$40	<input type="checkbox"/> Senior	\$25
<input type="checkbox"/> Family/Studio (max. 4 persons)	\$55	<input type="checkbox"/> Institution or Group	\$80
<input type="checkbox"/> Student (full-time)	\$25	<input type="checkbox"/> Corporation	\$80

Name: _____

Mailing address: _____

_____ Postal Code: _____

Phone: _____

I/we enclose \$ _____

Mail or deliver to:
Potters Guild of BC
1359 Cartwright Street
Vancouver, BC
V6H 3R7

The membership is for the calendar year ending in December of 1997